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An extra sail support is needed with the gaff sail (fig. 32). This sprit is secured to the mast. At the lower end it rests in a socket (*makamanga se te toho*) fastened to the mast. In a strong wind blowing directly aft, the gaff sail is supported by a further stay that runs from the head of the sprit to the stern cross lifting bar, occasionally to the curve of the stern piece around which it is fastened.

For a one-man canoe for sailing to the islets, a rough-and-ready sail is made from a coconut-leaf mat (*tuhapea*). A pole is stepped in the canoe and lashed to the forward cross boom. The midrib side of the mat is fastened to the pole with sheets of coconut fiber (*halau*) and the outer edges of the mat stayed by guys passing to the hand of the sailor who sits in the stern of the canoe and steers. A *tuhapea* mat catches ample wind to speed along a small canoe.

The mast of any Palapukan canoe is mounted at either end of the canoe, the outrigger being invariably kept to windward. The canoe can not tack without unslipping the mast and setting it up at the other end of the canoe. Sailing fast (*kaleli* or *yole*) in a heavy wind, some members of the crew rest their weight on the outrigger canoe boom in order to counterbalance any tendency of the outrigger to lift out of the water. Under full sail a Palapukan canoe lies close to the wind, but tends to make rapid leeway for want of a keel.

PAIDLE AND BAIER

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The Palapukan paddle (*mae*, fig. 26f) has a projecting knob (*mae*) at the distal end of the blade. This knob has a dual function. It protects the blade (*lamua* or *mae*) when the canoe is being poled over lagoon shallows, and, when the paddle is brought from the water with a sharp wrench after a short job stroke, the knob makes, in contact with the water, a short, sharp, ringing sound (*hee hee hee* or *mae*), used to attract fish to the fishing canoe. It is a very characteristic sound in Palapukan paddling, and whenever it is necessary to initiate a canoe in May Day play festivals, a file of men walk about making this sound with their lips, at the same time raising and lowering their arms.

The paddle is used on both port and starboard sides of the canoe. The outrigger does not offer great impediment to the typical short, jabbing strokes of the Palapukan paddler. Any paddle is used indifferently for steering and paddling. Formerly the paddle was always held with the knob (*mae*) turned toward the rear of the canoe. This usage (*mae* *mae*) is reserved today for short spurts and for making the paddle reverse, the front (*shale* or *shalea*) of the paddle being now consistently directed toward the rear.

Each canoe has as part of its equipment a long pole (*toke*) used for poling the canoe over reef shallows. Some canoes returning to Wake from Haka Ke Haka the reef channel and make good speed with two people poling, one in the bow and one in the stern.

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The bailer (*toke*, fig. 26g) is of coconut Palapukan type. It is not decorated with carving. In use, the bailer is not filled, lifted, and emptied over the side of the canoe, but water is gathered from the bottom of the hull and shot out with one vigorous and continuous scoop. In small canoes, an empty coconut shell serves as a bailer.

MEASUREMENTS

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The principal measurements of seven Palapukan canoes are given in Table 3. These measurements may be compared with those of the 13-meter canoe shown in figure 25.

The amount by which the forward end of the outrigger float is set to starboard to avoid the rocking qualities of the canoe ranges in the canoes measured from 2 to 4 inches, with an average of about 2½ inches. Palapukan canoe builders gave no title

GAMES AND AMUSEMENTS

524 The two sons, Wotoa and Te Yoa, brought back to Pukapuka some games they learned in the Underworld (p. 327). Pukapukan navigators to the eastern and western islands, notably the chief Wue, introduced the remainder of the games played in Pukapuka. A series of 48 string figures (3) collected in the field is not included in the following descriptions of amusements.

857 Organized plays, dancing, and singing, have a large part in the life of children (2), especially in the evening when they play together on the beaches, watched by the adults who move to the beach to cool off in the evening breezes.

536 Dramatizations of selected native traditions and dramatic performances of Biblical legends are popular. These are now held on May Day; formerly they were probably associated with the festivities marking the morning rising of the Pleiades. Each village chooses one or more legends for performance. These are rehearsed for some weeks and then presented in turn before the island assembled. The performances follow in general those described by Buck (29, pp. 198-203).

CHILDREN'S GAMES

526 *Kio*, played in the lagoon, on land, or in the trees. Two equal teams (*ruks*) of children line up and face each other in the lagoon. One team occupies deep water, standing on a coral rock (*toke*). The other team is in shallower water. The deep water team dives from the rock, and, by swimming under water, tries to pass the line of defense of the inland team without being caught. Each member of the deep water team that gets past the inland team scores a point (*hai*) for its side, ten points giving a win (*to is aia*). The teams take turns at defense and challenging positions until one team wins. In land *kio*, the teams stand about 15 yards apart, one team trying to run round or through the other's defense. In tree *kio*, which is uncommon, one team defends a position in front of a tree, through which the other team must go to climb into the tree.

Wai (playing) *hiu*. One player, usually self-nominated, is *hiu* (*it*). He stands still while each of the other players comes up, hits him on the head with the hand, and runs away. When all have hit him, *hiu* takes up the chase, which continues until he has caught and whipped each of the players.

Wahetou nene (hide and seek). A favorite in the evening when it is not easy to see. Two teams are formed and one goes off to hide. The other team gives it a few minutes' grace, and then announces, "Ka ulu!" (We shall search!) If after a thorough search they fail to find hidden players, they call out, "Wakayitu" (literally, get wet). Then those of the hiding team who have not been discovered walk in, scoring one point (*hai*) each. The two teams take turns at hiding and searching, the first team to score ten successfully hidden members wins the contest. With this victory goes the privilege of whipping the members of the losing team. These whippings are never severe; a gentle clip on the head or back with hand or stick suffices.

Wai etua moana (old name, playing spirit of the sea) or *wai Levi* (modern name, playing the sea Levi). Played on bright moonlight nights by small children, older girls, and grown women, of ages ranging from 5 to 40 years. Two circles (*uvvuu*) are drawn about 50 feet apart. One player, usually the oldest, takes the role of *Lewela* (the old man, a god), or of *Levi* (the modern name). He stands in one circle, all the